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A book of symbols  
for Camp Fire girls

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# THE YEAR



**THE SNOW MOON  
(JANUARY)**



**THE THUNDER MOON  
(JULY)**



**THE HUNGER MOON  
(FEBRUARY)**



**THE GREEN CORN MOON  
(AUGUST)**



**THE CROW MOON  
(MARCH)**



**THE HUNTING MOON  
(SEPTEMBER)**



**THE WILD GOOSE MOON  
(APRIL)**



**THE LEAF FALLING MOON  
(OCTOBER)**



**THE SONG MOON  
MAY**



**THE ICE FORMING MOON  
(NOVEMBER)**



**THE ROSE MOON  
(JUNE)**



**THE LONG NIGHT MOON  
(DECEMBER)**



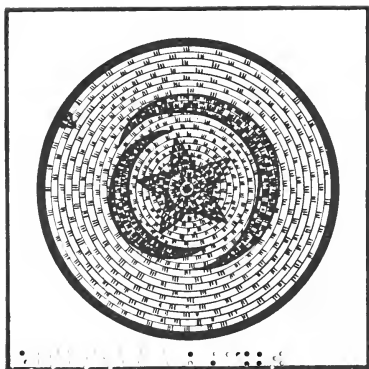
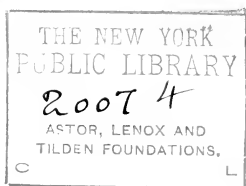
**A BOOK of SYMBOLS**  
**FOR**  
**CAMP FIRE GIRLS**

**BY**  
**CHARLOTTE V. GULICH**  
**(HIITENI)**



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**PUBLISHED BY**  
**THE CAMP FIRE OUTFITTING CO.**  
**NEW YORK**  
**1915**



*This illustration shows the  
symbolic design woven into  
the basket described in the  
introduction.*

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New York

## INTRODUCTION

"If you put a story on your spoon in your own way, it doesn't matter if it is badly done, the fact that it is individual makes it precious." These words are quoted from one of our greatest living sculptors, Gutzon Borglum.

A personal experience brought the truth of these words home to me a dozen or more years ago. I was a member of the Primitive Arts Club in Brooklyn, and we gave an exhibition. We all had made things and several of the members had beautiful collections of baskets, jewelry, tapestries, etc., which they had been collecting for years.

I had begun a basket in which I wove the story of my family. In the true primitive way I told what was most precious to me in that basket, a drawing of which is reproduced on the opposite page. In the center is a five-pointed star, each point standing for one of my five children. A little more than half encircling the star is a crescent representing myself, and outside of that is another crescent partly encircling me and the chil-

dren, representing the husband and father. These two crescents hold the children in a complete embrace, but there is an opening between the crescents so that the children can get out into the big world. The rim of the basket had not been made but it was to be a circle representing the Great Spirit, the father of us all, under whose care we were and could never escape. One little point of a star was to be suspended from the rim, this was for a baby boy who had gone from us and was already with the All-Father.

Other baskets far more beautiful than mine told stories, too, but no one knew what the stories were. Reporters came to view our exhibition, and one of them wrote nearly a column about us, two-thirds of it in describing my little unfinished basket. Up to that time I had supposed that stories told in baskets and rugs and other things were interesting only because of their primitive origin. Now it dawned on me that it made no difference whether I was a woman living out on the plains untouched by civilization or a college woman living in a city. The fact that a story vital to my deepest interests was told was why people loved my basket.

Gutzon Borglum goes on to say: "The only possible reason for ornamenting anything is to tell a story about that particular thing." He

thinks that the sweetness of life is affected by the inability of the race to express its emotions in creative ways.

This little book of symbols has been in process of making for five or six years. For the most part the symbols have been drawn by Lydia Bush-Brown, Jessie Shaw and Clara Hallard, and are described by Margaret Bradshaw. We have all had happy times together in working and thinking them out, and hope that the Camp Fire Girls will get inspiration from them in creating their own individual symbols.

It is not easy for many grown people to think out a form to stand for an idea and then arrange it artistically in some craft work. It takes a certain elemental feeling and simplicity that many of us lose by too much referring to what others have done before us. But girls can do it and they love it. For five years I have seen it done every summer. The deeper one goes into it the more one loves it. It is very well worth while thus to try to put into words or drawings the things we cherish and love most, for when it is done it helps us to hold to those things which are best in us.

1. In the Guardian's pin the sun emblem stands for an undying fire, its twelve rays meaning the twelve months of the year. The symbol is an Indian one.

2. The crossed logs are the emblem of the Wood Gatherer. She is gathering the wood of her honors gained and achievements won to lay them as fuel for the fire.

3. The Fire Maker adds the flame to her emblem. She has the spirit of Wohelo and her fuel has kindled into fire.

4. The Torch Bearer has also the smoke, that indescribable overshadowing spirit of love and leadership.

5. On the Wood Gatherer's ring are seven fagots, representing the seven points of the Camp Fire Law which she desires to follow, and at either side three small circles for Work, Health and Love. The meaning is beautifully given in the Wood Gatherer's desire.

6. The word Wohelo is upon the Fire Maker's bracelet, and at each end is a fire bow. The fire bow and drill were the Indian's tools for creating fire. To him it was a gift of the Great Spirit and the fire bow is the symbol of the gift of the fire of the spirit of Wohelo.

7. The Torch Bearer's pin has on it four divisions for the four seasons of the year; in one the sun, in the second the clouds and lightning, in the third the pine tree and in the fourth a place to put her individual symbol. The pine tree is the symbol of Camp Fire Membership and stands for simplicity and strength. The Torch Bearer is a Camp Fire Leader all through the four seasons, in sun or storm, and like the pine tree she is constant, strong and ever growing.

# SYMBOLS OF THE ORGANIZATION

## GUARDIAN'S PIN

1.



2.

WOOD GATHERER



5.

WOOD  
GATHERER'S RING



3.

FIRE MAKER



6. FIRE MAKER'S  
BRACELET



4.

TORCH BEARER



7.

TORCH BEARER'S  
PIN

8. In this Wohelo design are the three flames of Work, Health and Love, and over them the seven points of the law. The flames are colored blue for Love in the center, red for Health and yellow for Work. The whole design is drawn inside the Wohelo triangle.

9. The National Life Saving Honor has on it two hands reaching toward a diamond, an Indian symbol for person.

10. The National Honors are described in the manual. There are four grades of honors, the Uta (effort), Keda (think hard), Shuta (to create), and Wakan (inspiration). There are also four classifications of the honors, Photography, Written Thoughts, Decoration and Song. No. 10, the Uta honor, represents rays of light entering an eye, the eye of Beauty. This stands for Photography.

11. The Keda honor has two leaves for Written Thoughts.

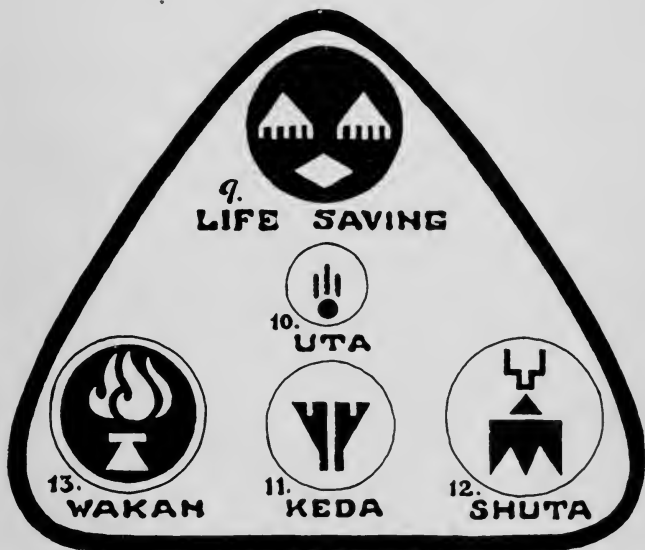
12. The symbol on the Shuta is "an eagle and eagle's song." This is the Song Honor symbol.

13. The Wakan which is the highest honor, has on it the threefold flame of Wohelo and the symbol is the one for Decoration. It is an Indian symbol for woman's dress and is given for decorations, hand and craft work of various kinds.





8. WOHELO



NATIONAL HONORS

14-17. These symbols show four ways of representing "The sun kindling the earth." The sun is a National Camp Fire symbol and is the especial symbol of the Guardian, and it is through the hearts of those most closely connected with the work and responsible for it that the light of Wohelo is to be passed on to the many Camp Fires as the great Sun Mother brings light and warmth and life to the earth. In 14 and 16 the design is drawn inside the Wohelo triangle, the fire having the three flames of Work, Health and Love and the sun the seven rays of the Camp Fire Law. 17 has the three-fold flame with seven sparks on one side and three on the other, while 15 has seven sparks on either side of the flame. The sun has twelve rays as in the Guardian's pin.



14



15



16



17

**THE SUN KINDLING FIRE on EARTH**

18. As the name Kim in Indian denotes "To feel gently," it was given as a Guardian's name with the symbol of a wide-winged bird. It gives the idea of protection, soaring high to watch for or ward off danger.

19. Uda, the Firefly, means giving light and cheer in the midst of darkness. Quickly disappearing after flashing its light, it suggests the girl who is interested in doing little hidden kindnesses without desire of recognition.

20. Tiamilia, "Little Eagle," is shown with wings outstretched and song coming from his mouth. The symbolism of the eagle is "soaring ever higher." An ambitious girl or one who wished to emphasize her desire for high ideals might choose this.



18. KIM  
TO FEEL GENTLY  
GUARDIAN'S SYMBOL



19. UDA  
FIRE FLY



20. TIAMALIA  
LITTLE EAGLE

21. For the girl who wishes to dare the air, to soar above the earth in imagination or reality, the strongly-spread wings with the three fold pinions of Work, Health and Love represent Da-so-ak, "Flying."

22. Every girl expects to grow in skill, strength and love of life. It is so fundamental an expectation that we rarely give much thought to ourselves to see whether we are really growing or not. With O-e-ce-ca, "To be a little better each day" as a name, and the thought of real, definite growth each day in one's mind, one ought to make a more satisfying progress with something to show for it now and then. The symbol shows the growth from a small beginning to strong wings with which one can fly with poise and surety.

23-24. The two designs for Nin-ga-guet-sea, "One who is trying to fly," show a bird trying to raise its wings from the earth and fly off into the air. It is not so easy to try one's wings for the first time or to keep on trying after one has had a fall or two. As in learning to skate or ride the bicycle one gets the wonderful flying feeling only after considerable contact with the hard earth that is sometimes quite painful. Nevertheless it is decidedly worth while to learn to use one's wings, and the joy of flying free and unafraid through the sunlit air or against the storm winds will more than make up for the falls. The diamond shaped figure is an Indian symbol for the earth, the four corners representing the four winds.



21. FLYING, DA-SO-AK



22.

O-E-CE-CA  
TO BE  
A LITTLE  
BETTER



23.

24.

NIN-GA-GWET-SEA  
ONE WHO IS TRYING TO FLY

25. The rainbow, Nyoda, over the Thunder Bird, "Sun after Storm," has always involved a promise of love and protection. As a symbol of the girl who always "bobs up serenely" whatever happens, and gives promise of cheery weather wherever she goes, this seems wonderfully apt. The Indians thought the rainbow the soul of the Thunder Bird, which bloomed in the sky after the death of the storm.

26. Kokokoho, the owl, carries with it the usual meaning of wisdom, desire for knowledge and a love for books.

27. One of our most beautifully voiced bird singers is the white throated sparrow, the Killooleet of the Indians. Mr. William J. Long has written a most interesting story of this little bird. A girl with a great love for birds or for nature, or one who wished to develop a happy singing nature might take this as her symbol.

28. The blue bird, Owaissa, is the bird of true happiness, so often found where we least expect to find it. One of our poets has said that God loved the blue bird and colored him after the most beautiful things He had made, a brown breast for the great earth and a blue back for the wonderful sky.

29. Wa-wa, the wild goose, has been taken by a girl who loves to excel in the water.





25. NYODA, RAINBOW

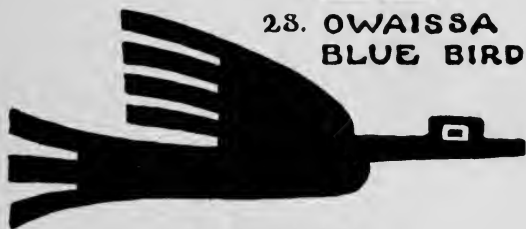


27. KILLOOLEET  
WHITE THROATED SPARROW

26.  
KOKOKOHO  
OWL



28. OWAISSA  
BLUE BIRD



29. WAWA  
WILD GOOSE

30. Tchikash, "Little gray forest bird," describes itself. Can't you hear it just as the sun is rising, out on a joyous mission for breakfast, or at evening singing a hushed lullaby to the silent listening trees of the forest? Tchikash is never obtrusive, a trifle shy perhaps and illusive but always loveable.

31. Who has not wished many times to go soaring through the air and swooping down to drift on the waves with the Ha-gua-dji, sea gulls and petrels. And yet as Tagore says in one of his songs "We shrink to give up our life and thus do not plunge into the great waters of life." We are afraid to soar and dive into the waters and so miss the great things that can come in no other way. There is something tireless about a sea bird, something strong and never daunted, something daring and something delightfully mysterious. The glint of sun on a dazzling white wing, the defying scream in the teeth of the storm, the grey-black blur away out in the rain, miles and miles from shore, are touches that go to make up a picture of never-failing fascination and wonder. This would make a wonderful symbol.

32. There is a "little bird that flies through the rain" and it is of close kin to the blue bird if not that very bird in disguise. Rain or shine that bird is always on the wing and if you can but catch him you are sure to be happy inside your heart. The wet weather never spoils his modest feathers, in fact he never seems to get wet at all. His name is Ge-me wun-ac and his wings are Work, Health and Love. On his tail he carries the seven points of the Camp Fire Law.



**30. TCHIKASH**  
**LITTLE GRAY FOREST BIRD**



**31. LA-GUA-DJI**  
**BIRD OF THE SEA**



**32. GE-ME-WUN-AC**  
**BIRD THAT FLIES THROUGH THE RAIN**

33. Singing together does marvels in creating "esprit de corps," putting hearts as well as voices in tune, rousing enthusiasms and making life a happy and joyous thing. The symbol represents two girls and a winged note, and the name is Shu-in-a-la. This is a splendid group name.

34. One of the girls in this group might take Wi-co-can-te-was-te, "my heart sings," as a name.

35. In the Nawadaha, or the symbol for the singer, are shown the open lips and three notes of music. The three notes stand for the three watch-words of Wohelo.



33. SHUINALA  
SINGING TOGETHER



34. WI-CO-CAN-TE-WASTE  
GLADNESS OF HEART, MY HEART SINGS



35. NAWADAH  
SINGER

36. These rather comical chipmunks are called Ayashe by the Indians. They were chosen by a girl who has made a chipmunk her special pet and tamed him to be very friendly. She is very fond of animals and especially of the wild ones of the forest. The symbol might carry with it the desire to be alert and the acorn suggests provision for the future.

37. Moktaques, the rabbit, was adopted by a girl who wanted to be quick and always on the spot when needed.

38. Aktatci, which is the Indian name for friendship, is symbolized by two squirrels eagerly engaged in conversation.

39. Shingebis, the diver, would be a good design for an athletic girl interested in water sports.



36. AYASHE  
CHIPMUNK



37. MOKTAQUES  
RABBIT



38. AKTATCI  
FRIENDSHIP



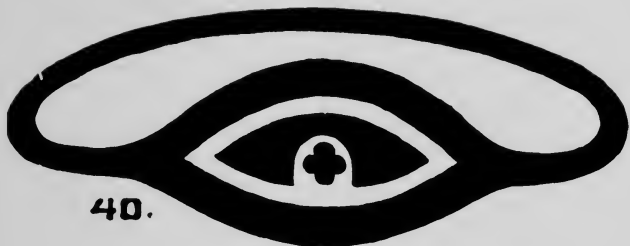
39. SHINGEBIS  
DIVER

40-41. "As far as the eye can reach," Ista o-hi-ya. As far as to the purple hills, as far as the stars, into the sunlit depths of the limpid waters and into the grey gloom of the forest, as far as the eye can reach into the world around and also into one's own life and the spirit life which is to so many unknown and unseen. The symbols are of an eye and the curved line surrounding them signifies "as far as they can see."

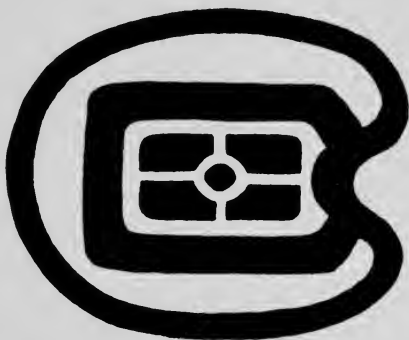
42. "To find oneself," Sha-ku-al, is to have conquered one's world, to stand sure and unruffled at the center of things, seeing clear. To know oneself is to have command of all one's resources and thus be able to command others. The symbol is the eye looking at a person, oneself.

43. "To wake up," A-ma-si-ka, is what many a girl must do before she can really grow. This sometimes takes a hard knock, but thank the person or circumstance which gave it and be glad you are awakened at last. Many a Guardian has the chance to hasten the awakening of some one of her girls and she should be happy that the chance is hers and that she may often make the first hours of awakened life decide the trend of all that follows. The symbol is of a wide opened eye.





40.



41. I-STA-O-HI-YA  
AS FAR AS THE EYE CAN REACH



42. SHAKUAL  
TO FIND ONESELF



43. AM-A-SI-KA  
AWAKEN

44. Frosty sunrises, gorgeous sunsets and brief twilights make the Falling Leaf moon a wonderful time to study the sky in its many moods, and especially so because of the rapidly thinning leaves. One Camp Fire group who had been camping during this moon chose their symbols from the sky with (44) Ataensie, "Sky Woman," as the Guardian's name, her symbol the sun. The great open sky with its limitless depth, holding mysteries of changing light and cloud, immediately brings forth wonderful and varied responses from every mind, and the Sun, the Camp Fire symbol of Light and Spirit, shedding its warm rays down upon the earth, is the especial mark of the Guardian. Blue represents Love, and in her blue sky she placed the sky symbols of her girls, responding to their many moods and surrounding them with the freshness and buoyancy of the clear air.

45. For the girl who is just gaining the consciousness of living in every fibre and wants above all things to live to the glorious fullness of life, the Rising Sun, Anpao, is a beautiful symbol, bringing with it the meaning of each new day as a wonderful adventure, full of splendid opportunities and chances to live new things.

46. It is very likely that the lightning, Tomoke, may have brought to man the first fire, thus becoming the direct ancestor of every Camp Fire Girl. The girl who wants to be a "live wire," always full of magnetic vitality, might make a great deal of this symbol. The arrow point on the lightning suggests that this kind always arrives at some definite end, not merely expending its strength in empty flashes.



44

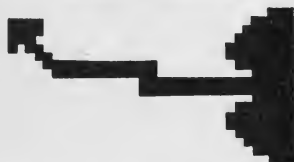


ATAENSIE. SKY-WOMAN.  
GUARDIAN'S SYMBOL



45

ANPAD.BREAK  
OF DAY



46. TOMOKE LIGHTNING

47. We all wonder at times what foolish custom demands that we sleep all night and miss the wonders of the stars and moonlight and silence. The moon, Tawaklia, with its quiet and far-reaching power over tide and weather suggests a fixed and controlled will working quietly and effectively.

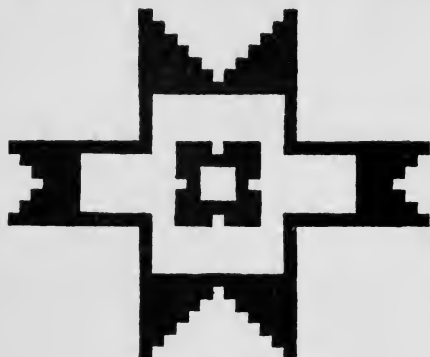
48. For an idea of what the Gypsy star meant to one person, read the story of "That Symbol" in this book. Also see number 51.

Among the stars, especial ones mean much to particular people through association. There are so many and so wonderful and their "glad and serene influence on the mind" is so beautiful that it is hard to single out one or two as more lovely than the rest. Stevenson says that no one really knows the stars who has not slept out of doors—"a la belle étoile," and I believe it is true.

47



**TAWAKLIA      LITTLE MOON**



**48. PETAGA  
GYPSY STAR**

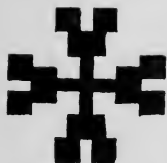
49. Kewane Alan, the Evening Star, is mellow and full of romance, while (50) Wikapi Nahon the morning star, seems full of self dependence and confidence, shining brilliantly long after the others have disappeared.

51. Petaga, "Coal of Fire," is a good name for Aldebaran, the gipsy star with its red glow and hints of night's spent in the open. See No. 48.

52. The Milky Way, Jaswedo, made up of countless tiny stars, embraces the whole sky and is a lovely symbol for the girl who wishes to include the whole sky and make the myriad little joys of her life into a continuous path of happiness for others. See 66.

53. With the setting sun, Tinega, comes most often the Council Fire, so dear to every Camp Fire Girl, giving to her life some of the same gorgeous wealth of color and warmth. How the great west seems to radiate love and protection as we sing

"Good night to thee, sun mother,  
We thank thee for thy blessing,  
Good night to thee, sun mother,  
We thank thee for this day."



49.

KEWANE ALAN  
EVENING STAR



52

JASWEDO. MILKY WAY



50

WIKAPI NAHDN. PETAGA  
MORNING STAR. COAL OF FIRE



51



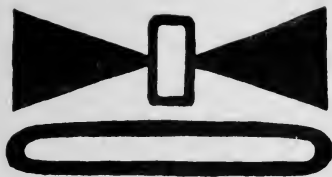
53. TIN-EGA.

SETTING SUN

54-57. These are four designs for Kiloqua, "Lake of the Great Star." The combination of lake and its reflection of the starry sky are painted in the heart of every nature lover and camper and are symbolic of many things known deep in the heart and seldom revealed even to dearest friends. It might mean that one is trying to reflect only the beautiful in ones' life.

58. It would be as much a pity to try to give an inelastic description of the meaning of Kinax Gigantic, "Fire coming up out of the sea." To each individual this has its own peculiar meaning. Of course it might mean a gorgeous reflection of a phosphorescence or a sunrise on the water. Or it might mean something very mysterious which is known to your self alone. The symbol shows three flames arising from the waves, and above are seven stars. This might be used as a group symbol having as many names as there are girls who bear it.

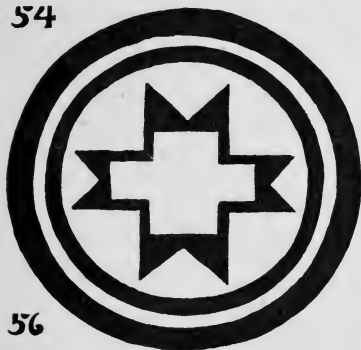




54



55



56



57

LAKE of THE  
GREAT STAR  
KILDQUA

KINAX  
GEGAN-  
TIC



FIRE  
COMING UP OUT OF THE SEA

58

59. The girl "In the Red Flame A-i-de-sa-sa has just surrounded herself with the seven fold flame of the Camp Fire Law. Perhaps in the red flame she has caught a fleeting glimpse of some secret which the fire has been hiding away in its glowing depths, something she has never told to anyone but treasured away in her own heart to warm her life and set it burning.

60. "People of the Place of the Fire," Potawatomi, would make a splendid group name and the symbol has three persons in it, over the place of the fire which has the crossed logs inside. The space between the logs and the square should be colored flame red. We are surely the people of the place of the fire, with all that carries with it of the love of the law of the fire and of Wohelo. Think over "Burn fire, burn." It is the heart of the Potawatomi.

61. "To Sparkle" is another happy symbol. "A happy man or woman is a better thing to find than a five pound note—and their entrance into a room is as if a candle had been lighted." The symbol for I-ye-ga is a star with many sparkling rays.

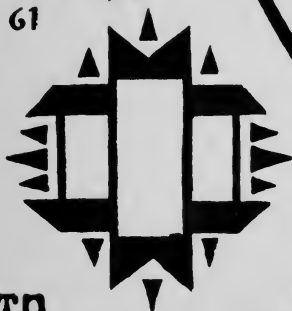
62. To the girl who is forever called by the lure of the unknown, the witchery of what is just beyond and the indescribable mystery of things the Aurora Borealis, Shnuya, cannot help but appeal.

59  
A-I-DE-SA-SA



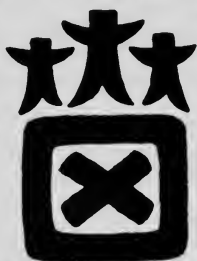
IN THE  
RED  
FLAME

I-YE-GA  
61



TO  
SPARKLE  
OR  
SHINE

POTAWATOMI  
60



PEOPLE OF THE  
PLACE OF  
THE  
FIRE



62. SHNUYA. AURORA BOREALIS

63-66 are all night-time names and symbols. (66) The milky way, Thi-guni-ba, or spirit road has always been dear to the imagination of primitive peoples and is still to us. See 52. If our spirits could but cross by it into the world we speculate about so much and know of so little, what wonders could we but tell to our plodding friends here on earth! The moon child (65), Disyadi, can tell beautiful stories too for she is a spirit child, and the comets (63-64), Ish-koodah, may be the spirits themselves. How can we tell!



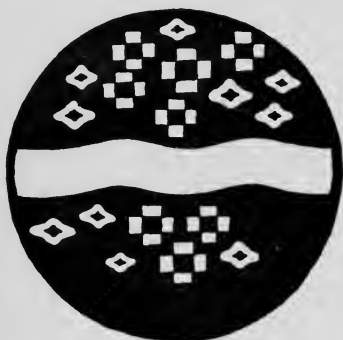
63. ISH-KOO-DAH COMET



65. DIS-YA-DI  
MOON CHILD.



64. SAME AS 63



66. THI-GUNI-BA  
MILKY WAY OR SPIRIT ROAD

67. On coming home from a wonderful camping trip in the woods a group of nature-loving girls decided to choose their individual symbols from the many trees among which they had spent such happy hours. The Guardian's symbol was the wide-spreading tree, sheltering her group of girls. Under the branches she put as many little trees as there were girls. In making her bead-band she used this as the center figure, grouping about it the symbols chosen by the various girls.

68. Ansankudi was chosen by one girl because she loved birds, and birds flock around the Mulberry tree. Also as the Mulberry leaves are used by the silk worm in spinning its wonderful gossamer, so she desired to have her talents used in making more beautiful the fabric of life.

69. The girl who chose the Maple, Ayan, wove into her headband the maple of spring, summer and fall, making one pale green, another deeper green and the fall one of vivid autumn colors. She selected the maple because of her love for color, and hoped that as the sugar maple gives its sap to man she might turn the flow of her vitality into useful channels.

70. From the Balsam Fir, Jingob, are gathered the needles for the sweet smelling balsam pillows, and its woodsy aroma helps to soothe many a restless hour. The girl who chose this desired to soothe those in unrest of mind and body. As the much-loved Christmas tree, wonderful possibilities of giving and loving lurk in the branches of the fir.

71. The white birch, Tanpa, holds itself fair and beautiful, yet with strength to resist the crowding of other trees. The girl who took this symbol will hold to her faith to be true under any opposition.



67. YA-IE-WA-NOH  
SHE WHO WATCHES OVER US



68 AN-SAN-KUDI  
MULBERRY



69. AYAN  
MAPLE



70. JINGOB  
FIR



71. TANPA  
BIRCH

72: 'The tall Pine, Osoha, towers high through snows and suns, unchanging throughout the year. One girl chose this as the symbol of her aim to be true to her ideals.

73. The girl who chose the Elm, Ayudi, desires to spread knowledge, strength and beauty. The wide spreading Elm is associated with the deep shade of the village street and college campus, made possible by our thoughtful forefathers.

74-75. The Oak, Udi or Utu, was selected by another because her aim was to be strong and dependable, slowly growing, perhaps, but not easily deterred.

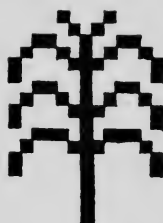
76. Ansudi, the Cedar, offers protection to the birds in winter, and is a restful spot of green upon which the eye loves to linger. So one girl hopes to offer a sheltering hand and make of her nature a happy, joyous thing with which one will love to come in contact.

77. One of our best-loved native trees is the Pine. This made a splendid symbol for a girl who wished to grow normally, straight and tall. The name of the girl who chose it is Hlewe, meaning winter, and the figures beneath the trees are snow-shoes. As it is an evergreen it suggests constancy.

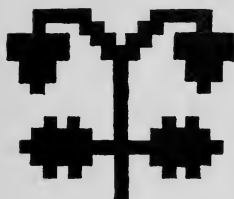




72. OSOHA  
TALL PINE



73. AYUDI  
ELM



74. UTU  
OAK



75. UDI  
OAK



76. ANSUDI  
CEDAR



77. HLEWE  
WINTER

78. The girl who chose the Beech tree for her symbol is an artist, and her name is Owa Manitu, which means Drawing Maiden. She chose it because of its strength, endurance and courage, and its beauty and joyousness in the autumn when the frost has turned it to gold.

79. One girl with a sense of humor, who desired to be far-reaching in her activities, created the Telegraph tree, Dutan, (to send). The Telegraph tree hears much, yet transmits its messages all unfailingly. A girl just bursting with messages of love and joy to all the world might take this for her symbol.

80. The Holly, Psuti, was the symbol of a girl who desired to be a bright spot in places devoid of beauty and cheer. Just as the Holly is at its gayest when other trees are bare, so she will aim to put happiness in places of sorrow as well as add gaiety to festive occasions.

81. Ohsweda was chosen by another. The branches and twigs of the Spruce are surrounded by a bodyguard of needles and any girl might hope to train herself to be thus equipped to meet all of life's emergencies.

82. The swift-growing Poplar, Tude, was its merry, twinkling leaves, was taken by a little girl who was growing very fast and simply bubbling over with fun. Her aim was to grow stately like the Lombardy, and yet retain her cherriness.



**78. DWA MANITU  
DRAWING MAIDEN**



**79. DUTAN  
TO SEND**



**80. PSUTI  
HOLLY**



**81. DHSWEDA  
SPIRIT OF THE  
SPRUCE**



**82. TUDE  
POPLAR**

83. Kewatewa, the Bullrush, rises up from the earth through the water and into the air. It makes one think of upward growth and attainment through all sorts of fortune. It also indicates a rare intimacy with the life of the earth, the water and the air.

84. The Buttercup, Wadmusuda, is a good symbol of the hardy life, and the lavish sunshine of a happy disposition. It also stands for the watchword of the Camp Fire Girls, Wohelo. The roots, creeping down deep into the soil to support and nourish the plant, stand for Work; as one of the brightest and hardiest of our wild flowers it surely stands for Health; and the widespread profusion of its bright blossoms, for the love of the All-Father who has given them to us.

85. In the Rose Flower, Aneah, one sees a love of the beautiful. As its thorns are forgotten in the sweetness and fragrance of the flower, so it expresses a hope that the thorny side of existence may be forgotten in the beauty that surrounds us on every side.

86. Pipsissewa, which is also its English name in some localities, is a beautiful flower found in the New England woods in the springtime. Love of nature and beauty, and a delicate sensitive spirit are some of the qualities one sees in it.

87. The three-leaved Clover, Lexse, is quite obviously a Wohelo plant, the three leaves standing for Work, Health and Love. It scents the summer air for us with delicious perfume, carpets the ground with a cool, soft blanket, and is loved by the animals. Really, it is one of our most abundant, beautiful and useful flowers.



83. KEWATEWA  
BULLRUSH

84.



WAKMUSUDA  
BUTTERCUP

85.



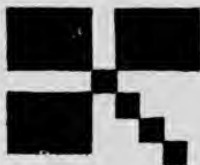
AHNEAH  
ROSE FLOWER

86.



PIPSISSEWA  
BEAUTIFUL FLOWER

87.



LEXSE  
CLOVER

88. To hew about one bravely and clear away the thickets that hem one in and choke up the path is a necessity and a joy. Every girl has thickets, and pretty dense ones, too. Sometimes they are inside herself, and she must chop away, although it seems as if three branches grew up for each one she cut down. Sometimes the thickets are home ones, and sometimes they are thickets of circumstances that must be hewn through and overcome. At any rate, the girl who takes Alibamu for a name will be strong and doughty and things will happen when she gets to fighting her way through her thickets. It is worth while to remember, too, that unless something is planted in the place of the thickets they are likely to grow up again.

89. "In the midst of the forest," Na-wa-kwa, in the silence and solitude of the depths of the woods is the place where nature and the "Holder of the mysteries" are most likely to tell their secrets, especially if one is alone at night and has a tiny fire.

90. Calm and shady places are as welcome as the sunny ones. These twentieth century days are so turbulent and hurried, and so ablaze with dazzling flashes of light that any Dib-i-na-wa will be as welcome as the rain after a burning drought.



**88. ALIB-AMU  
I CLEAR THE THICKET**



**89. NA-WA-KWA  
IN THE MIDST OF THE FOREST**



**90. DA-BI-NA-WA  
CALM AND SHADY PLACES**

91. Yallani, the mountain, represents the life that pierces through the clouds and mists that surround the material level of existence and reaches up into the permanent sunshine. Steadfast Yallani is another good antidote for an overdose of modernism.

92. What more wonderful symbol could one have than "Earth in Spring," Clat Seyi. Spring, a thousand ages old yet forever new and alluring. "The pipes of Pan sing never so sweetly as in spring." All earth is akin to man and makes him feel it. Life is rampant and the warm blood tingles in one's veins with the itch to do and know and live.

93-94. To ascend unseen by others, Gau-lap-ka, is not so easy as to climb, cheered on by the encouraging words and looks of many onlookers. It means quiet, persistent training of oneself and trust in oneself, discouragement borne alone in secrecy and a greater triumph in the end. It gives, too, a possibility of helping others along the same road that never could have come if one had been boosted over all the rough places. Figure 93 shows a Camp Fire Girl at the top of the Camp Fire pine tree, underneath which are two little girls blindfolded so that they cannot see her climb. In 94 the girl is ascending the mountain in a cloud and so is unseen by her friends at the foot.

95. To be above, A-kan-ta, is to gain a perspective of things in relation to one another, of the meanings of things which are so hard to get when immersed in the hurry and hubbub of life. It is also to be unmoved by little pettinesses, and misfortunes, keeping calm and serene in the higher air where the light is always clear. The design shows a mountain peak rising above the clouds into the sunlight.

96. Much the same meaning is involved in Pahata, On the hill.

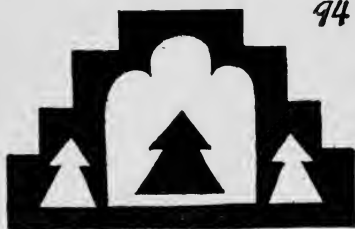




**91. YALLANI  
MOUNTAIN**



**92  
ELAT-SEYI  
EARTH IN  
SPRING**



**94**

**93. GA-LAP-KA TO ASCEND  
UNSEEN BY OTHERS**



**95. A-KAN-TA  
ABOVE**



**ON  
THE  
HILL**

**96. PA-HA-TA**

97. Facing the Wind, Ki-mon hon, might be the name of a girl in a group taking the name "The hill of the winds," No-do-ne-yo (98), with its hint of glorious outdoors and freedom of the open air. There is something so soul cleansing and satisfying in facing a clean, strong wind and something brave about it, too, when the wind is cutting and cold. For a group symbol the curling wind clouds of the symbol might be repeated to equal the number of girls in the group.

99 and 100. Wind, Ta-te, and Northwest Wind, Che-ke-su, might belong to this group, too. Wind is the breath of the Great Spirit and the whisperer of many messages from the Great Tyee.

97.



FACING  
THE  
WIND

KI-MON-HON



HILL  
OF THE  
WINDS

98. NO-DO-NE-YO

99.

TA-TE  
WIND



100.

CHE-KE-SU. NORTHWEST WIND

101-102-103. To swim against wind and current, Ta-to-ke-ki-ya, takes all one's strength and courage. There are as many kinds of winds and currents in life as there are thickets to be hewn down and the winds and currents are more malicious and dangerous than any thicket. The girl who wishes to be strong to go ahead, whatever the difficulties arrayed against her, should get satisfaction from this symbol. In 101 the diagonal lines running upward represent the current in the stream while the black and white lined figures are fish. 102 shows a little sail boat sailing right into the whirl of wind and against the waves, while in 103 a person is swimming up the stream at the top of which are fierce wind clouds.

104. Of all the sky moods, none are more fascinating than the cloudy ones. The beauty of the storm, the cool, refreshing rain, so necessary to growth, the preservation of life and the prevention of forest fires, make the Cloud Symbol, Yoki, an appealing one. Then, too, every Camp Fire Girl believes in being prepared for all weathers and knows there is no such thing as bad weather if one is dressed properly.

105. Anchor, Wi-spi-ya. In these days of rapid change, when nothing seems stable and enduring, someone to anchor to is worth a wealth of gold. The girl who can keep her own boat anchored securely among the troubled waters will afford an anchorage to many more boats than she will ever realize.



101. TA-TO-HE-KI-YA  
AGAINST WIND AND CURRENT



102. THE SAME  
AS 101



104. YOKI  
RAIN CLOUD



103. THE SAME  
AS 101



105. WI-SPE-YA  
ANCHOR

106. Any one who has ever watched the ease, grace and marvelous giving up of themselves to the water, will feel that "To float along like water birds"—Tchewa—would be to combine the charming grace and ease, the satisfying poise and lack of fuss and worry that we instinctively accord to the idea of "a perfect hostess." Camp Fire Girls are to be the most perfect hostesses known, and these are some of the secrets they are going to learn and teach others.

107. Wa-tan-opa, "to embark" from the flowery shore into the waves ahead, "to launch out into the deep," is the only way we can grow strong and fearless, the only way we can really grow at all. This girl has the sun on her sail to keep her path clear as she forges ahead, and keep her happy however disconcertingly the winds toss her about.

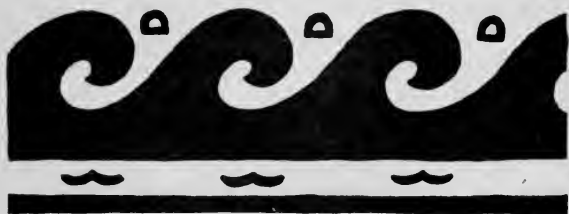
108. I-ha-ha, "To bubble, laugh and curl along as a stream," is a jolly name and the symbol shows the bubbles and waves while underneath these are some smiles. To keep happy oneself is to make all the people around happy. Stevenson says that "there is no duty we so much underrate as the duty of being happy. By being happy we sow anonymous benefits upon the world, which remain unknown even to ourselves, or when they are disclosed surprise nobody so much as the benefactor. "The laughing stream does a lot of unnoticed work, too. It is always at work on its surroundings, making them suit its needs. Then, too, it is on the way to join the great river where it will gladly give up its own peculiarities and limits to become a part of the greater life.



**106. TCHEWA  
TO FLOAT ALONG LIKE  
WATER BIRDS**



**107. WA-TAN-DPA  
TO EMBARK**



**108. I-HA-HA  
BUBBLE, CURL AND LAUGH  
ALONG AS A STREAM**

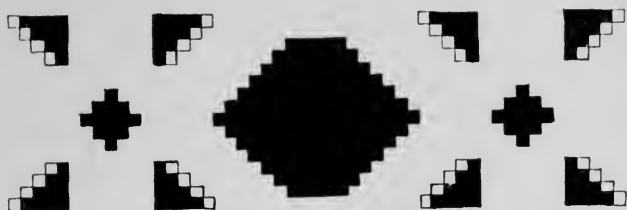
109. The following few symbols are busy ones and "glorify work." Spe, "skillful," has the design of the five finger tips and the diamond, the Indian symbol for person. These might be worked out in the various colors of the crafts showing that one sought skill in all lines, leaving the diamond the color of the craft in which one is most skillful perhaps.

110. For Aguyapi, "Loaf Giver," the symbol shows a girl looking into the oven in which her loaves are baking. This would be good for the girl who is fond of cooking and entertaining and especially appropriate for a mother. She is the one who is continually giving loaves of comfort, encouragement and love as well as the loaves of bread for physical nourishment.

111. Hywesus, "the Seeker of History," has a double pair of steps from the top of which one may look both forward into the future and back into the past. Any girl who is particularly interested in history or has helped keep the count for her Camp Fire might put this design into her headband.

112. The mythical bird, a very old Indian design, seems fitting for the symbol of the inventor, Toandoah, growing as it did out of the imagination of some Indian Inventor of symbols for Unseen Things.





109. SPE  
SKILLFUL



110. AGUYAPI  
LOAF GIVER



111. HYWESUS      112. TOANDOAH  
SEEKER of HISTORY. INVENTOR

113. The quill, Migwan, and the inkwell suggest the writer or pen artist, and the figure between the two is an Indian symbol for thought. To express one's best thought and to make common things more interesting by bringing to light the beautiful meaning one sees hidden there, is one of the rare gifts the writer or artist can give to the world.

114. Ganeshaho, "Bearer of the Law," with its seven points, is about the busiest symbol of all, for one can certainly keep occupied in seeking beauty, giving service, pursuing knowledge, holding to health and at the same time keeping happy and glorifying all this endeavor.

115. The Apron, Akalipi, may be a heavy carpenter's apron, a dauby painting apron or an oil-cloth chemistry one, or it may be the household kind. The apron is to keep one clean and sweet and nothing keeps body and mind cleaner and sweeter than lots of joyous home work with love behind it.

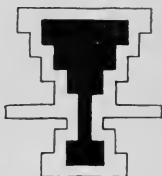
116. With the Scissors, Mojwagan, is a spool of thread. This naturally makes one think of all kinds of home and craft work.



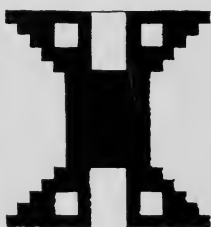
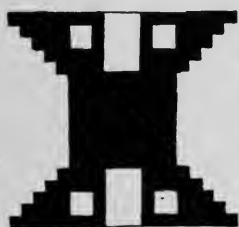
113. MIGWAN  
QUILL



114. GANESHAHD  
BEARER OF THE  
LAW



115. AKALIPI  
APRON



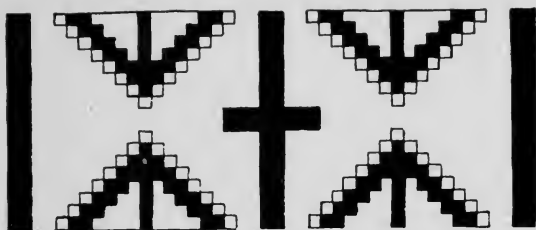
116. MD-JWA-GAN  
SCISSORS

117. Tamakwa, the beaver, suggests industry and the design is taken from an Indian symbol for beaver dam.

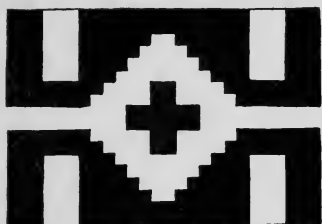
118. The design for Okpe, "to Assist," shows a star surrounded by figures. These represent the girl in her home with the members of the family about her. The number of these may be varied to fit one's family, and the background for it might be yellow as this stands for happiness and work.

119. Mnanka, "I weave," has the Spider for a symbol. What lovely things this makes one think of, rugs and fabrics growing under the fingers in the loom, stories woven out of dream stuff or mystic charms woven by the fancy about the daily drudgery of life.

120. Is the water your greatest joy? Here is a Canoe, Ganouh, suggesting all kinds of water sports, trips and out of door life. Perhaps you are a girl who likes to "paddle her own canoe," but remember how easily one may be upset and that ballast is needed to give steadiness in rough weather. Even a bow paddler is sometimes a lucky thing to have. Mothers make excellent bow paddlers and big brothers are fine for ballast.



117. TAMAKWA  
BEAVER



118. OKPE  
TO ASSIST



119. MNANKA  
I WEAVE



120. GANDUH  
CANOE

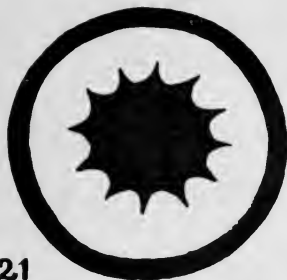
121. In the design for "Doing difficult things well," Wa-han-ka, there are many sharp points representing the difficult things that one is to do.

122. To apply oneself intensely is to succeed. We are too apt to do many things half well or at least with scant attention nowadays. And then we wonder that we can do nothing really well. To apply ourselves intensely is sure to pay us back with good interest and we are not likely to regret either the time or the trouble. A-can-can is the Indian name.

123. This is a bee, Tu-ma-ga, on a section of honey comb and beside it (124) is an Ant Hill, Ki-mad-sham, with the busy ants swarming all over it. Inside there are seven grains of wheat. Both these are symbols full of activity, accomplishment, and remarkable genius for co-operation.

125. "One who makes others think," Wa-a-wa-chin-yan, is another good Guardian's symbol. To be able to make the Camp Fire Girls of America think will be to waken the whole world. The woman in the symbol has upon her head the sign of inspiration and thought, and she is reaching out to a person (diamond) on either side. Above each person are two thought symbols.

126. "To be able to accomplish," O-ki-hi, is to lead a most satisfying existence. It is the great inspiration of effort and the reward as well. There is nothing which gives more poise in life or greater helpfulness or more joy than to be able to accomplish things.



121

WA-HAN-KA.DO  
DIFFICULT THINGS

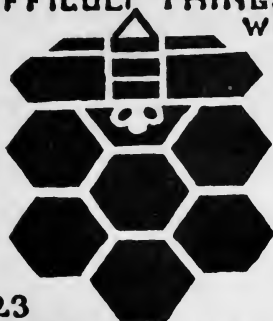


A-CAN-CAN

122

APPLY  
ONESELF INTEN-  
SELY

WELL.



124

KI-MAD-SHAM  
ANT HILL

123

TU-MA-GA. BEE

O-KI-  
HI

126



125

WA-A-WA-  
CHIN-YAN  
ONE WHO  
MAKES  
OTHERS  
THINK.

TO BE ABLE TO ACCOMPLISH

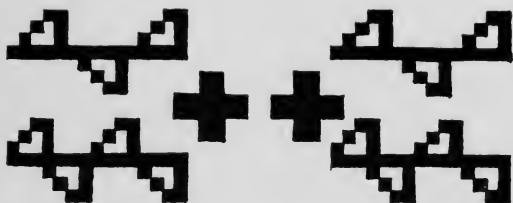
127. Kaguntuk's symbol was taken from the Pattern of her Indian blanket under which she has spent so many wonderful nights beneath the open sky. The two stars represent the "Love of man for man", and the "Love of man for God" (from the Fire Maker's desire). The rest of the design signifies that she aims steadily ahead even though she wanders pretty far afield at times.

128. Anteshema, which is an Indian name for wishbone, might be chosen by a girl who wished to bring good fortune to all those about her.

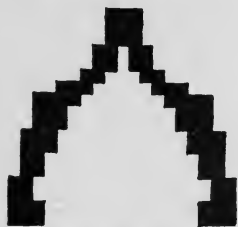
129. Ista, the eye, is a star symbol.

130. The symbol of the kettle and spoons was taken by a girl who wished to become a home-maker and a good cook. The name Kuchera means spoon.





127. KAGUNTUK  
WOMAN UNDER A BLANKET



128. ANTESHEMA  
WISH BONE



129. ISTA  
EYE



130. KUCHERA  
SPOON

131. See 118.

132. The symbol for "to carry a burden," Metkla, shows a girl with a great burden on her head, and 133, A-ki-yu-hapi, two girls sharing the burden between them. See 136.

134. "To open the door for someone," Ki-yu-gan, has one girl opening the door for another. This is full of significance for the Guardian, for no one more than she has the chance to open the closed doors of nature, romance, beauty, health, happiness and love to the girls who are waiting to enter.

135. "To hang on to," Luta, has two hands clinging tenaciously to a bar.

**HASHAT-U-AYA**



136. "As the creeper that girdles the tree trunk,  
The law runneth forward and back;  
The strength of the pack is the wolf,  
And the strength of the wolf is the pack."

The spirit of the pack, or in more modern terms the "group spirit" is undoubtedly the equipment most necessary to woman in this age of her growing power and independance. Men from earliest ages have lived and fought for the clan, tribe or nation, but woman has still in great measure to learn the value of team play and group activity. She has to gain that ability to join heartily into the plans decided upon by the majority, all petty personal preferences forgotten, and to work for the best interests of the group.

*The following symbols are* based on this idea and portray different phases of group activity. In all group activity and especially in Camp Fire, we must "carry together," A-ki-yu-ha-pi. Each should have her part to do, her share of the responsibility. See 133.

137. "To live together," Wi-ta-wentin, has for its symbol a group in the tepee lodge. In living together each has some contribution to make and must give of herself to make the life complete yet at the same time mingling her life with the rest and accepting gladly their majority opinion.

138. The tents in the Wohelo triangle represent a camp, Ga-be-shi-win, the tents standing for Work, Health and Love.

139. "To show the road," A-la-hi, would make a splendid Guardian's name. To point out the "road to follow" and interpret the blazes along the trail of life. The symbol is that of a pine tree with a blaze upon it, and the Indian symbol for path.



136. A-KI-YU-HA-PI  
CARRY TOGETHER



137  
WIT-A-WENTIN  
LIVE TOGETHER



138  
GA-BE-SHI-WIN  
CAMP



139. A-LA-HI  
TO SHOW OR POINT OUT

140. "Singing together" (No. 33) does marvels in creating "esprit de corps." It is, however, indissolubly bound up with "hearkening to each other," A-na-ki-ci-go-ptan-yan, for true harmony and concord in all life, as in singing, comes only by each one listening to all the rest.

141. A-ki-psa-ya, has hand linked to hand for a symbol. "To live close together," heart intimate, with perfect trust and confidence is one of the miracles wrought in community life.

142. To be "stilly or silently for," A-i-ni-na, night and day, as quiet and as irresistible as is the silent undercurrent of nature's forces, not saying much but always and forever "for" the group and its ideals is one of the greatest elements of team work.

143. Lewa, "to play the game to the end," involves that invincible spirit of team play where each individual is working not for herself but for the team, to win the game at all costs. Basket-ball is one of our most highly developed team games for girls and the symbol shows the ball in the basket. Beside it is a yellow square to indicate that the game was played cheerfully and "on the square."



**140. ANAKICI GOPTANYAN  
HEARKENING TO EACH OTHER**



**141. AKIPSAYA 142. A-I-NI-NA  
CLOSE TOGETHER. STILLY OR  
SILENTLY FOR**



**143. LEWA  
TO PLAY THE GAME TO THE END**

144-145. "To encircle with the arms," A-o-ki-be, suggests care of the younger and weaker members, perhaps a Blue Bird nest, while Ana-ki-ksin, "to expose oneself for another," suggests physical protection. In the symbol, 1 is the protector, 2 the one needing protection, 3 the wind, 4 the water and 5 fire.

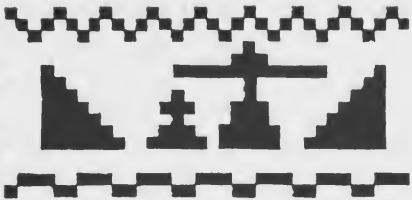
146. For Shu-tan-ka, "to meet in council together," there is an Arapho symbol for council fire.

147. "To stand with," Ah-na-han, makes one think of the great forest, roots mingling, drinking in the same life; trunks rising side by side, steadfast in growth; while above in the clear air the branches and interwoven leaves dance in the sunny breezes. The symbol is Arapaho and represents two persons so leaning against and supporting each other that if one fall the other must also. We are all group beings and whatever we do must affect others. To-day more than ever we are realizing our interdependence and that no man or group liveth to itself alone.

148. "Banded together for a purpose," A-o-ki-ya, brings in the welcoming of the wider responsibilities of town and school interests, that larger home circle where woman's help and natural training must prove invaluable.



144



**AOKIBE  
ENCIRCLE  
WITH THE  
ARMS**

**145. ANAKIKSIN  
TO EXPOSE ONE'S  
SELF FOR ANOTHER**



**146. SHUTANKA  
MEET IN COUNCIL  
TOGETHER**

**147. AHNAHAN  
TO STAND  
WITH**



**148. AOKIYA. TO BAND  
TOGETHER FOR A PURPOSE**

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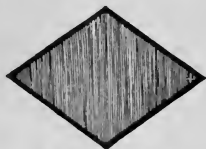
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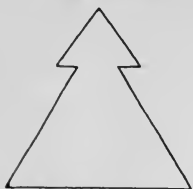
# ARAPAHO SYMBOLISM.



1. PERSON



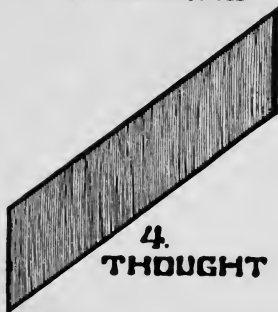
2.  
PERSON  
STANDING



3. WOMAN



5.  
FISH



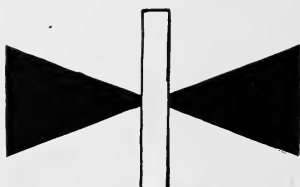
4.  
THOUGHT



6. EYE



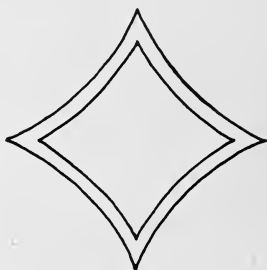
**7. SUNRISE**



**8. STAR**



**9. STAR**



**10. STAR**

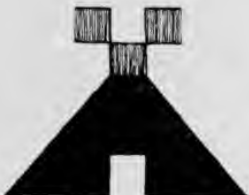


**11. 12.  
MORNING  
STARS**

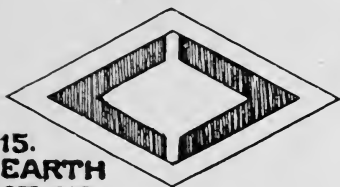




**13. MOUNTAIN**



**14. TREES ON MOUNTAIN**



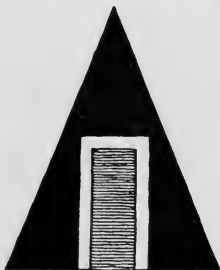
**15. EARTH AT ITS FIRST EMERGENCE**



**16. PATH WITH TRACKS**



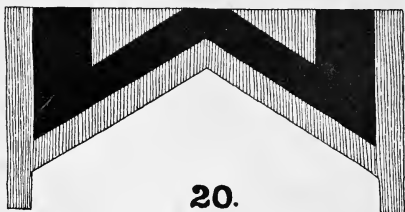
**17. TENT**



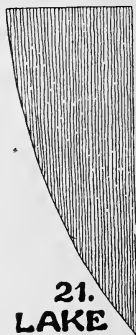
**18. TENT**



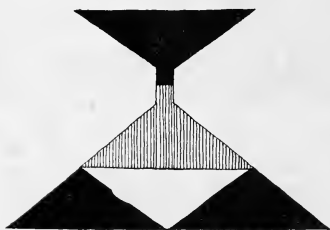
**19. RIVER WITH ISLANDS**



**20.  
LAKE**



**21.  
LAKE**



**22. ROCKS**

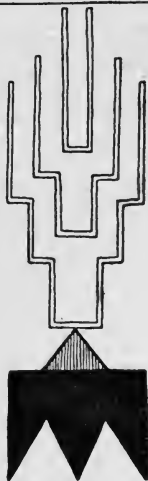


**23. ROCKS**

# OTHER INDIAN SYMBOLS



26. CORN-STALK. YOUNG CORN-SHOTS. CORN. SOUTHWESTERN INDIANS.



24. EAGLE AND EAGLE'S SONG.



25 CORN-SPROUT.

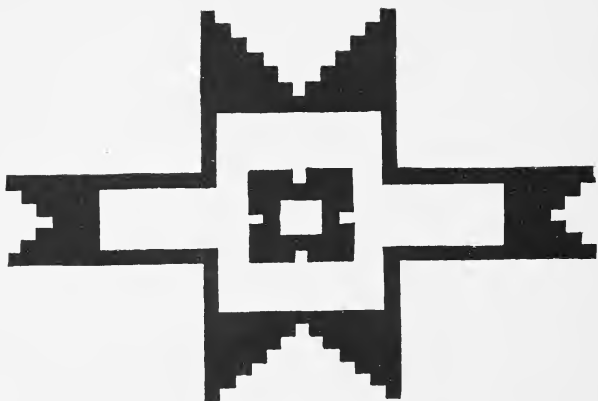


27.



28.

NAVAJO.



THE GYPSY STAR

## **“THAT SYMBOL”**

BY MARGARET BRADSHAW

(Reprinted from *Wohelo*)

“Oh, dear!” Miss Gray said, as she stared blankly out of the study hall window to the school yard below, “Here I am Guardian of a Camp Fire and can’t do the first thing—make a symbol. What shall I do? My head is a perfect blank.” She turned as though to straighten her desk, but paused again to reflect. “Iv’e chosen the name Petaga, meaning ‘a coal of fire.’ That was easy. I always did want to have a hand at choosing my own name, but this symbol!—I can’t draw one. If I could get something simple and artistic, I’d mark my things with it, use it for a book plate, and stencil those new curtains with it. No—those things could wait; but I’ve got to have a bead-band and a ceremonial dress inside of a month. Some of my girls are nearly done with theirs already. I once dreamed that I had some imagination and ingenuity,



but I was fooled, horribly fooled. My commercial side says, 'Advertise.' Well, why not?"

Whereupon she turned to her desk and scribbled vigorously, and when she left, there was a notice on the high school bulletin board stating that Miss Gray offered two dollars to anyone who would make a symbolic design to represent Petaga, meaning a "coal of fire."

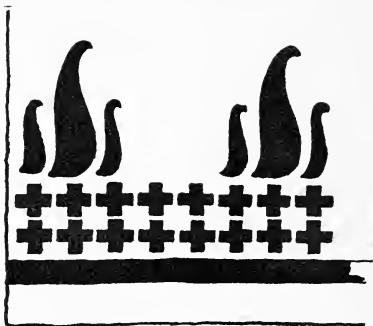
On her way home she was still troubled. Probably no one in school would care to try. On afterthought, her advertisement sounded foolish, and she wished she had not been in such a hurry. She would get to school early in the morning and take the offensive thing down before it was seen. The thought left her feeling cross and out of sorts.

Looking in the store windows as she went along the main thoroughfare, she noticed a little Arts and Crafts store. In the windows were some stencilled pillows, a carved woodblock for printing and some leather book covers. Without stopping to think, she opened the door and strode defiantly to the counter.

"Do you ever design things for ignorant people?" she demanded, desperation in her tone. Then she noticed that the girl she was talking to was little and pale, and that her



PILLOW



CURTAIN

soul seemed to look out of her eyes as if it were hungry. She felt that she had been brutally abrupt.

"You see," she said, half apologizing, "I'm a Camp Fire Guardian, and have to have a symbol. My Camp Fire name is Petaga, which means 'coal of fire.' I love the gleaming coals of the camp fire. I'm a born gypsy, and a fire under the stars is the greatest joy of my life. Do you think you could put that into a design? I just must have a symbol which I can use on my ceremonial dress and perhaps for a book plate. I despise plain initialed things, and should like to mark my things with my symbol. Could you possibly make me one? I'll pay you almost anything."

Then she stopped, and fully expected the pale girl to say, "Begone! you're raving." But she didn't. She looked with real interest on the distraught visitor. She said she'd love to try. She couldn't promise what the result would be, but she would really enjoy working at something with a meaning, and she liked the idea of the fire under the stars. Miss Gray turned away feeling that the girl could do it. Life seemed again worth while and she even forgot the wretched advertisement. Just as she was going out of the door she looked back. The girl seemed paler and smaller than ever.

"By the way," she said, "do you know anything about the Camp Fire Girls? You ought to, you know. I'm going

to leave you my Camp Fire manual. I think it will interest you."

"The child looks far from strong," she thought as she went along. "Camp Fire is just what she needs. I wonder if she would join our group."

The next morning she was later than usual at school, and in her hurry to get to her session room she forgot the advertisement. It was not until Helen, one of the senior girls, came to her desk and mentioned that "ad" that she thought of it again. And then she gasped.

"Oh dear!" she said, "I meant to take that down this morning. I've found some one to work out my symbol."

Helen's face fell. "I had hoped that I might try to draw your design, for I need the money," she said. "I'm sorry."

Miss Gray remembered the splendid work the girl had done for the school magazine. She was artistic, a girl of "temperament," as the boys said to tease her. Besides she could use all the symbols she could get. So she consented to let Helen try her hand at it, too,

As soon as the study period was over, Miss Gray made straight for the bulletin board to take down her advertisement. She found the drawing teacher, Miss Henry, scanning the line she had scribbled so hastily the evening before.

"I've got a simply corking idea in my brain this minute," Miss Henry said, enthusiastically. "I don't desire recompense for it, because if I don't work it off soon, I shall die of mental indigestion. The symbol will be found indelibly printed on my brain at the post-mortem. Just look at this." She pulled out a pad and quickly sketched a design. It was the sun, a burning coal of fire, pouring down its light to set glowing the three fires of work, health and love below.

"I think it will make a stunning border or even a large central design for a pillow cover," she said, holding her design off and squinting a little at it with true artistic instinct.

"It certainly is great, and of course I can use it," Miss Gray answered. "Henny, you're a wonder. Give it to me this minute."

"You know," Miss Henry said, as they separated, "the average drawing teacher gets so sick of potatoes, apples, berry boxes, ginger jars and woodbine, she feels as if she were becoming fossilized. To express an idea is the chance of a lifetime."

As she passed out of the schoolhouse on her way home, Helen caught up with her and showed her a sketch she had made. On a page of her physics note-book she had blocked out the design of a blue flame, rising from a bed of glowing coals.

"You always remind me of a coal of fire," she said, "and there's something about you, something elusive and fascinating, and—I don't know just what, but it's just like the blue flames that hover over a bed of coals. Now you see them here, now over there, but always somewhere. I don't know whether you can use the design or not, but I've had lots of fun doing it, anyway."

The teacher laughed at Helen's characterization, said she liked the idea, and thanked her very much. Then she turned instinctively toward the Arts and Crafts store. She liked the sun and the blue flame, but she wanted something else, something nearer to her life, and she felt that she should find it there if anywhere.

"Well?" she said cheerfully, as she went in, "I'm in a nicer mood to-day. What luck?"

"I think I have found the symbol you want," the girl answered. "I'm a born gypsy, too, and I have always loved the red gypsy star, Aldebaran. It seems like a coal of fire in the sky, and somehow warms my soul. Fire is warm and intimate, and the star is fire, but more remote. To me the

star brings the suggestion of reaching up to something high and wonderful."

"Oh, that's just perfect," the Guardian exclaimed. "That's just what I've wanted and couldn't express. Let me see what it looks like," and they both became absorbed in the drawing of the star.

Three weeks later when Miss Gray's Camp Fire met for the first council in her room, they were fascinated. Their Guardian met them at the door in her ceremonial dress, and it was the first time they had seen her head-band with the star like a glowing ember in its center. In the windows hung sheer curtains with a narrow stenciled border worked from Helen's suggestion. On the divan was a new balsam pillow decorated with Miss Henry's symbol of the fire-giving sun, shot with stitches of bright embroidery silk. A book opened on the table showed a beautiful book plate wood-blocked on the fly-leaf with Miss Gray's symbol, and the Camp Fire Manual had a leather cover with cut design. Behind the screen hung dainty towels with cross-stitched stars in blue. The girls reveled in the artistic harmony of the room, and asked eagerly how they, too, could use their symbols in similar ways. When their curiosity was satisfied, Miss Gray introduced the pale little girl from the Arts and Crafts shop, telling how she had helped her in her search for the elusive symbol, which had finally been woven into her bead-band. She told about her advertising, too, and the responses of Miss Henry and Helen, which had enabled her to find the different interpretations for her symbol.

"My creed shall be ADVERTISE, spelled in capitals, from this time on," she said laughingly. "But I'm glad I saw this girl in the store, for she is going to join our Camp Fire circle, and will help us revive the 'lost art of symbolism.' Let's sing a cheer to Muriel as a member of our Camp Fire."

The response warmed the heart of the pale little girl, so that her face reflected the rosy light of the fire.

## SUITABLE DECORATIONS FOR CAMP FIRE COSTUMES

(Reprinted from *Wohelo*)

Every decoration on this costume has a meaning. We are sorry that it cannot be reproduced in color.

The blue and green embroidery around the neck means the different rivers and lakes and oceans the owner knows and is fond of; the edge of white beads is foam and spray. The buttons around which the waves are embroidered are made from wooden button molds one and five-eighths inches in diameter. They are carved and painted. The one at the bottom stands for "Seek Beauty," the first law of the Camp Fire Girls. It is the Egyptian symbol for the eye, and is painted black on a background of deep robin's egg blue (a little greener perhaps), which is the color the owner loves most. The three beads hanging from it mean beauty which can be seen with the eye, beauty which can be seen by the mind and beauty which can be seen by the spirit. The next button toward the right shoulder is "Give Service." Two hands are painted white on an olive green background. The W above in blue stands for "Wohelo," and the three Ws in scarlet below for work, health and love, all meaning service of every kind, true to "Wohelo." The next button to the right is "Pursue Knowledge." There are footprints carved out and painted on a tan colored background, all leading to the lamp of wisdom. "Be Trustworthy," the button following, is on a dull green background and represents Camp Fire Girls running around carrying messages. The two triangles, the small one above the larger, is the primitive symbol for woman. It is the symbol used around the border



of our magazine and means that all Camp Fire Girls stand together, loyal and true. The button on the left shoulder in scarlet is "Hold on to Health," and represents the Caduceus, the symbol of Mercury (god of medicine) and the drawings on either side are the Indian medicine man's symbol.

The button below this is "Glorify Work." It represents the sun with rays pointing to all times of day. Below is "Be Happy"—birds and flowers representing the symbols of happiness. The black in the center means "be happy" in spite of misfortune.

A little yoke has been made to fill in the V at the neck and along the top of it are flowers which sometime this Camp Fire Girl hopes to have in her garden. Along the bottom of the costume are deer which have been wood-blocked on pieces of reddish-brown linen and appliqued on. They symbolize out-of-door life, especially life in the woods. They are joined together by strings of beads—sunshiny and rainy days, and crossed logs with three beads around each of work, health and love.

The three thongs lacing the skirt on the right are her three brothers, and the three on the left are her mother and father and herself. The string of pottery beads hanging from the front of the costume are made to represent a three days' canoe trip.

We hope that it soon will be said of each Camp Fire Girl's costume that

"Each figure had its meaning,  
Each some magic song suggested."

Then it will become a work of art. If it is hastily made and trimmed without thought, it will quickly lose its significance and will be cast aside and forgotten.





These are the designs on the button molds, representing the seven points of the Law. They are arranged in the Wohelo triangle. The complete design can be used on the back of the costume. The best spacing for it is between the shoulders.



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8

## INDIAN SYMBOLISM APPLIED TO GIRLS' HANDICRAFTS

BY ELAINE GOODALE EASTMAN

(Reprinted from *Wohelo*)

All Indian art work is symbolic, and the decorative native designs may be so applied in bead-work, basketry, weaving, embroidery, or jewelry as to express the ideals and personality of the maker. This is true of all the tribes, but the individual symbols vary with their customs and habitat.

In most genuine Sioux handiwork, the central design is the isosceles triangle, (Fig. 1) representing the conical teepee, or tent—the home. This is used in many different ways. Two tents with the bases united, forming a diamond, (Fig. 2)



Wee-no-nah, Eldest Daughter: Loaf-giver, charitable.  
 Wee-hah-kay-dah, Youngest Daughter: Little One.  
 War-hah-wash-tay, Pretty Flower: Beautiful.  
 O-jin-jint-kah, Rose: Queen of Flowers.  
 Zit-kah-lah-skah, White Bird: Pure.  
 Do-wan-he-wee, Singing Voice.  
 Wa-chee-we, Dancing Girl.  
 Han-tav-wee, Cedar Maid: Faithful.  
 Wa-zee-me-nah-wee, Odors of the Pine: Wholesome, refresh-  
 ing.  
 Mah-kah-wee, Earth Maiden: Generous, motherly.  
 Mah-pee-yah, Sky: Heavenly.  
 E-ha-wee, Laughing Maid.  
 Wee-ko, Pretty Girl.  
 Ptay-san-wee, White Buffalo: Queen of the Herd.  
 Mah-gah-skah-wee, Swan Maiden: Graceful.  
 Wah-su-lah, Little Hail-storm: Stormy, impulsive.  
 Snah-nah, Jingles, (like little bells) Musical.  
 Ta-lu-tah, Scarlet: Brilliant.  
 Ta-tee-yo-pah, Her Door: Happy Hostess.  
 Wee-tash-nah, Virgin: Untouched.  
 Tak-cha-wee, Doe: Loving.  
 Chah-pah-wee, Beaver: Industrious.  
 An-pay-too, Day: Radium.  
 Wik-mun-kee-wee, Rainbow: Return of Blessing.

An Indian girl's gifts of her own handiwork to her kinsmen are highly prized, and the girl herself takes much pride in the handsome appearance of brothers and cousins. A pair of richly embroidered moccasins is presented to the betrothed, and a complete suit of buckskin to the bridegroom by his bride.

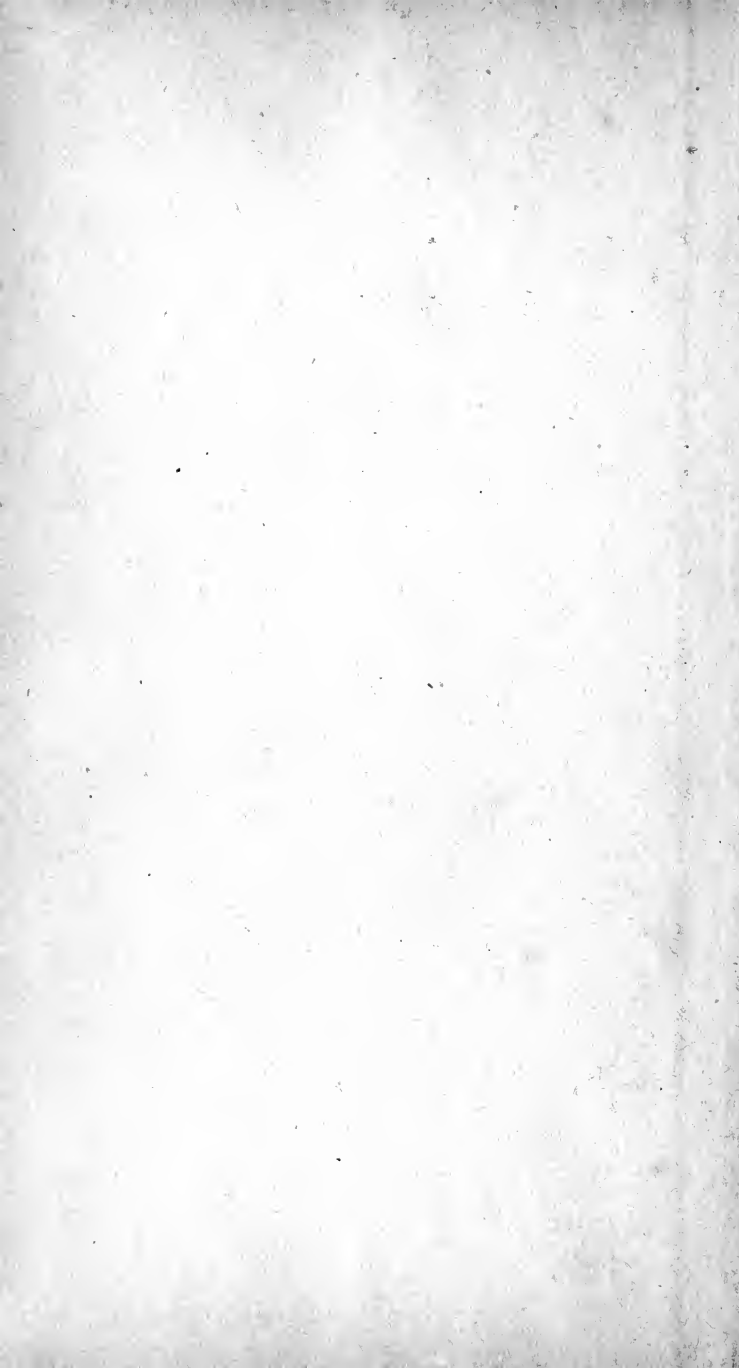
Each band of Camp Fire Girls might select an Indian crest, or totem, and each girl her personal emblem, appropriate to her name or tastes, to mark her individual belongings.













BD MAY 16 1917

